LURLINE.

Grand Romantic Opera,

WORDS BY

E. FITZBALL.

MUSIC COMPOSED BY

WILLIAM VINCENT WALLACE.

SINGER'S COPY, IN THE ORIGINAL KEYS.

ACT I.

	Cts.
Overture	75
No. 1. Introduction. Recitative and Allegro—*Rhineberg.* Idle spirit wildly dreaming	75
No. 2. Chorus of Naiads	50
No. 3*a*. Romance—*Lurline.* The Spell—Flow on, flow on silver Rhine	50
No. 3*b*. Recitative and Duo—*Lurline* and *Rhineberg.* What does she say?	25
No. 4. Romance—*Lurline.* Night Winds	75
No. 5. Chorus—Sail! sail! on the midnight gale	60
No. 6. Duet—*Ghiva* and *Rudolf.* Oh! Rudolf, haughty Rudolf, tell	50
No. 7. Trio—*Ghiva, Rudolf* and *Baron.* I see by the gray of the sky	40
No. 8. Chorus—Drain the cup of pleasure	40
No. 9. Solo and Chorus—*Rudolf* and *Chorus.* By my birth a nobleman	40
No. 10. Song—*Rudolf.* Our bark in moonlight beaming	40
No. 11. Finale to Act I—*Lurline, Rudolf, Chorus,*	75

ACT II.

No. 12. Introduction—Chorus of Sprites, and Solos. *Lurline* and *Rhineberg*	50
No. 13. Chorus—Female voices and dance. From his palace of crystal	35
No. 14. Recitative and Air—*Rudolf.* Sweet forms that on my dreamy gaze	50
No. 15. Brindisi—*Lurline.* Take this cup of sparkling wine	25
No. 16. Quartette and Chorus—My rage, my rage beware	35
No. 17. Drinking Song.—*Gnome.* As in the cup the bead flies up	50
No. 18. Ballad—*Ghiva.* Gentle Troubadour	40
No. 19. Hunting Chorus. Come away to the chase	50
No. 20*a*. Recitative and Ballad—*Rhineberg.* A father's love	40
No. 20*b*. *Rhineberg* and *Gnome.* Suspicion tortures me	25
No. 21*a*. Chorus. Ave Maria	40
No. 21*b*. Recitative and Duo—*Lurline* and *Rudolf.* Dearest, I give thee wealth	25
No. 22. Finale to Act II.—*Lurline, Rudolf* and *Cho.*	1.25

ACT III.

No. 23. Introduction	30
No. 24. Recitative and Ballad—*Rudolf.* Home of my heart	50
No. 25. Chorus. Gold and wine cure every care	60
No. 26. Duet and Chorus—*Ghiva, Rudolf* and *Chorus.* Lady, let this arm sustain thee	50
No. 27. Grand Scena—*Lurline.* Where art thou, Rudolf?	75
No. 28. Scena—*Liba, Lurline, Gnome* and *Rhineberg.* Love's fatal passion of the earth is thine	30
No 29. Quartette, (Unaccompanied)—*Lurline, Liba Rhineberg* and *Gnome.* Should the world with sorrow try thee	35
No. 30. Chorus and Ballet—Now with joy each bosom beating	30
No. 31. Grand Duet—*Rudolf* and *Lurline.* Oh Lurline, my Naiad Queen	75
No. 32. Finale to Act III.	60

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THE NIGHT-WINDS.

ROMANCE.

Allegro ma non troppo.

Nº 4.

Corno.

pp

Tymp.

LURLINE.

When the night-winds sweep the wave, And the white surge

Celli.

forms a grave;

fz *pp*

When the moon with-draws her beam, When the stars no

lon - ger gleam, Then my wild chords pierce the gale,

mf *p*

And dis-tract the ma-ri-ner's sail. On the bark

mf *p* *pp*

plun - - ges thro'bil-lows..... and gloom,

pp

f

To the Lur.li-berg whirl-pool— Its wreck and its

String. *ff*

tomb. Yet when 'tis calm, and

In Tempo.

pp *Mormorendo.* *pp* *In Tempo.*

Nai - ads' charm, Is hush'd and si lent as..... the deep,

And the ma - ri - ner pale..... As his own white

sail,..... Lies fa - thoms down,..... Lies

Agitato il Basso. *Cresc.*

in his qui - et sleep_ Lies fa - thoms

f *Sempre piu.*

down, ... Lies in his qui - - et

ff *p*

sleep Oh! then I weep, Oh!

then I weep, I weep, I

p *Dim.* *pp* *pp*

Dolciss.

weep. Fa - ther, thou art King of the Rhine, The

Cantabile.

wealth of the ves - sel - wreck is thine, Yet thy daugh - ter, thy

daugh - ter la-ments when her task, her task is done, la - -

mf *Stringendo.* *Sempre Cresc.*

-ments.... when her task is done,..... thy daugh - ter la -

Languendo. *pp*

-ments, ... la-ments when her task is done,

p

And en - vies the corse. . . . . she ga - - - zeth

Agitato il Basso.

on— And en - - vies the corse, ... the

f *Stringendo.* *Cresc.*

corse she ga - - zeth on. The

ff *p*

blue sky fades from her trou - - bled

p pp Dim.

sight, While a - round float the shades of the vic - tims

pp fz fz

white; The tem - - pest-yell which rends the

f

air, Is calm to the cry of this heart's des -

f f ff

-pair. . . . . .

8va

fff

pp

In Tempo.

So as I sat on yon - - der frown - ing cliff,

In Tempo.

Mormorendo.

Dolce.

Weav - ing wild mu - sic's charms, as Nai - ads know,

High o'er the wave, borne

f

in an ai - ry skiff, A youth - ful knight gaz'd on me from be - low: His

beau - - ty's pow'r this heart could not with - - stand— The

mf

p

Molto Rall.

trem - bling harp fell tune - less from my hand.

In Tempo.

pp

Molto Rall.

p

Since that sad hour I've felt each joy de -

p

-cay, As per - fume quits the flow'r,— As the

wind dies a - way, the wind dies a -

pp

fz

-way, ... dies a - - way. . . . . .

Morendo. *ppp*

Flu.
Ob.
Clar.
p
Timp.

pp

LURLINE.

GRAND ROMANTIC OPERA,

By WM. VINCENT WALLACE.

ACT I.

COUNT RUDOLPH, an extravagant young nobleman, residing in an antique castle on the banks of the Rhine, having dissipated his patrimony among his graceless followers, proposes marriage with GHIVA, the daughter of a neighboring Baron, thinking thereby to replenish his coffers. The young lady's father, however, is nearly as poor as the Count, and hopes that the union between GHIVA and this young nobleman will the better enable him to support his own estate. An explanation soon puts an end to the treaty, and the hand of the suitor is rejected.

Previous to this rupture, LURLINE, the Nymph of the Rhine, who, by her enchanted harp and song, lures vessels to destruction in the whirlpool of the river, has seen COUNT RUDOLPH in his bark, and fallen desperately in love with him. Accordingly she presents herself to the Count at a wild banquet, (the last that he and his companions have determined to hold in the old castle), and surrounding him by spells, places a magic ring on his finger, and disappears. On recovering his reason, the count has become enamored of the beautiful Water Queen; the notes of her bewildering voice and harp attract him to the Rhine; he embarks, despite all interference, is engulfed, and supposed to perish.

ACT II.

Opens in the coral cave, under the waters, inhabited by LURLINE and her nymphs, in which, by virtue of the talismanic ring, RUDOLPH is enabled to exist. His followers are seen in a boat, singing a requiem for the loss of their chief, by which he is so affected, that he urgently desires to return to them for a short time. LURLINE consents to his departure for three days, and agrees to await his return on the summit of the Lurlei Berg, at the rising of the moon on the third evening. To augment his happiness, she prevails on her father, the Rhine King, to grant him a cargo of wealth, with which he embarks in a fairy skiff, leaving LURLINE in dread of the nonfulfillment of his promise.

ACT III.

On returning to his companions RUDOLPH discloses to them, and to the Baron and his daughter, the secret of his almost inexhaustible wealth. This produces a great change in the disposition of the latter. The Baron once more courts the Count's alliance, while GHIVA, finding his heart engaged to LURLINE, and fearing to lose her now wealthy former suitor, contrives to steal LURLINE'S enchanted ring from his finger, and cast it into the Rhine.

In the mean time, LURLINE, inconsolable in the absence of the young Count, sits singing her laments to the chords of her harp, nightly, on the edge of the Lurlei Berg, where a Gnome, in the service of the Rhine King, brings her the plighted ring, in token of her lover's infidelity. Distracted with grief, LURLINE resolves to upbraid him for his perfidy, and visit him with her vengeance.

The old mansion on the Rhine is now the scene of great festivity; but in this gay and gorgeous revel the rich Count is the least happy of his numerous and joyous guests. His heart is away on the Lurlei Berg, with his lovely and faithful LURLINE, but he dares not present himself before her without his lost ring. LURLINE appears to him when alone, and demands the ring. A scene of reproach here takes place, ending by her denouncing the treachery of the companions in whom he most confides. They, grown envious of RUDOLPH'S wealth, had plotted to destroy him, and to plunder the castle. Their plan is overheard and hastily communicated to the Count by the ever-listening GHIVA and her Father, who importune him to instant flight. The assassins are at hand—RUDOLPH prefers death at the feet of LURLINE. The assassins approach, when LURLINE'S affection returning in full force, she seizes her harp, and by the *spell of music*, causes their destruction, and effects the preservation of her penitent lover.